

THE
Shakespeare
Company
1594–1642

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The Repertory of Shakespeare's Company, 1594-1613 Roslyn Lander Knutson, 1991-01-01 Knutson demystifies Shakespeare and his company by providing a clear vision of the dynamics of repertory management and play going in Shakespeare's England

The Child in Shakespeare Charlotte Scott, 2018-09-05 This book examines the child on Shakespeare's stage As a life force an impassioned plea for justice a legacy history memory or image of love or violence children are everywhere in Shakespeare's plays Focusing on Shakespeare's unique interest in the young body the life stage and the parental and social dynamic this book offers the first sustained account of the role and representation of the child in Shakespeare's dramatic imagination Drawing on a vast range of contemporary texts including parenting manuals and household and pedagogic texts as well as books on nursing and maternity child birth and child rearing The Child in Shakespeare explores the contexts in which the idea of the child is mobilised as a body and image on the early modern stage Understanding the child not only as a specific life stage but also as a role and an abstraction of feeling this book examines why Shakespeare who showed little interest in writing for children in the playing companies wrote so powerfully about them on his stage

Richard Burbage and the Shakespearean Stage Siobhan Keenan, 2025-07-24 The first in depth study of the career of Shakespearean star actor and theatrical impresario Richard Burbage This book draws on new archival research to offer the first comprehensive study of Burbage's brilliant theatrical career and his ground breaking contribution to the development of professional theatre as co founder and owner of the Globe Theatre and a co owner and manager of the Second Blackfriars Theatre Richard Burbage is best known for becoming the leading actor in Shakespeare's acting company the Lord Chamberlain's later the King's players and as the man for whom Shakespeare created some of his most memorable leading roles including Hamlet Othello and King Lear He was one of the first star actors whose reputation came to transcend the roles he performed and who played a pivotal part in the success of London's theatre in Shakespeare's day Siobhan Keenan begins by tracing Burbage's early life in Shoreditch and the emergent theatrical community of which he was a part before moving on to explore his growing reputation as a player and theatre manager first as a member of the newly formed Lord Chamberlain's Players 1594 through to his establishment as one of the leading actors of his era as chief player with the King's Men and co owner of the Globe and Blackfriars Theatres Burbage's influence on the era's leading professional playwrights including most notably Shakespeare but also contemporaries such as Ben Jonson and John Webster is examined alongside an assessment of his wider impact on early modern acting traditions and his cultural legacy as a Shakespearean star actor and early theatrical entrepreneur

Shakespeare's Companies Terence G. Schoone-Jongen, 2016-04-01 Focusing on a period c 1577 1594 that is often neglected in Elizabethan theater histories this study considers Shakespeare's involvement with the various London acting companies before his membership in the Lord Chamberlain's Men in 1594 Locating Shakespeare in the confusing records of the early London theater scene has long been one of the many unresolved

problems in Shakespeare studies and is a key issue in theatre history Shakespeare biography and historiography The aim in this book is to explain analyze and assess the competing claims about Shakespeare's pre 1594 acting company affiliations Schoone Jongen does not demonstrate that one particular claim is correct but provides a possible framework for Shakespeare's activities in the 1570s and 1580s an overview of both London and provincial playing and then offers a detailed analysis of the historical plausibility and probability of the warring claims made by biographers ranging from the earliest sixteenth century references to contemporary arguments Full chapters are devoted to four specific acting companies their activities and a summary and critique of the arguments for Shakespeare's involvement in them The Queen's Men Strange's Men Pembroke's Men and Sussex's Men a further chapter is dedicated to the proposition Shakespeare's first theatrical involvement was in a recusant Lancashire household and a final chapter focuses on arguments for Shakespeare's membership in a half dozen other companies most prominently Leicester's Men Shakespeare's Companies simultaneously opens up twenty years of theatrical activity to inquiry and investigation while providing a critique of Shakespearean biographers and their historical methodologies

Shakespeare's Workplace Andrew Gurr, 2017-10-19 Shakespeare was easily the most inventive writer using the English language His plays give us intricacies of vocabulary and usage that have enriched us immeasurably This book provides a series of analytical essays on the marginalia relating to the plays Each of them is a searching and authoritative account packed with details of some of the more peculiar conditions under which Shakespeare and his peers composed their playbooks Among the essays are two completely new contributions Altogether they reveal fresh details about the input of the playing companies playhouses individual players and even their controller the Revels Office to the complex fragments that we now have of the Shakespearean world Gurr examines Shakespeare's own choice between playwriting and poetry the requirements of working in a playhouse that wraps itself around the stage and its impact on the creation of such figures as Henry V Shylock Isabella King Lear and Coriolanus

Shakespeare and Elizabeth Helen Hackett, 2021-08-10 Did William Shakespeare ever meet Queen Elizabeth I There is no evidence of such a meeting yet for three centuries writers and artists have been provoked and inspired to imagine it Shakespeare and Elizabeth is the first book to explore the rich history of invented encounters between the poet and the Queen and examines how and why the mythology of these two charismatic and enduring cultural icons has been intertwined in British and American culture Helen Hackett follows the history of meetings between Shakespeare and Elizabeth through historical novels plays paintings and films ranging from well known works such as Sir Walter Scott's Kenilworth and the film Shakespeare in Love to lesser known but equally fascinating examples Raising intriguing questions about the boundaries separating scholarship and fiction Hackett looks at biographers and critics who continue to delve into links between the queen and the poet In the Shakespeare authorship controversy there have even been claims that Shakespeare was Elizabeth's secret son or lover or that Elizabeth herself was the genius Shakespeare Hackett uncovers the reasons behind the lasting appeal of their combined reputations

and she locates this interest in their enigmatic sexual identities as well as in the ways they represent political tensions and national aspirations Considering a wealth of examples Shakespeare and Elizabeth shows how central this double myth is to both elite and popular culture in Britain and the United States and how vibrantly it is reshaped in different eras **Style, Computers, and Early Modern Drama** Hugh Craig, Brett Greatley-Hirsch, 2017-08-03 This book uses computational methods and statistical analysis to challenge traditional assumptions about the plays of Shakespeare and his contemporaries

Shakespeare and the Cleopatra/Caesar Intertext Sarah Hatchuel, 2011-07-16 Is William Shakespeare's Antony and Cleopatra a sequel to the earlier Julius Caesar If this question raises issues of authorship and reception it also interrogates the construction of dramatic sequels how does a playtext ultimately become the follow up of another text This book explores how dramatic works written before and after Shakespeare's time have encouraged us to view Shakespeare's Julius Caesar and Antony and Cleopatra as strongly interconnected plays encouraging their sequelization in the theater and paving the way toward the filmic confluences of the twentieth century Blending theories of literary and filmic intertextuality with issues of race and gender and written by an author trained both in early modern and film studies this book can easily find its place in any syllabus in Shakespeare or in media studies as well as in a wide range of cultural and literary courses **Shakespeare Scholars in Conversation** Michael P. Jensen, 2019-07-15 Twenty four of today's most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon *Shakespeare and the Comedy of Enchantment* Kent Cartwright, 2021-11-11 Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies It thus makes a new claim about the rejuvenating value of comedy for individuals and society Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world As Shakespeare's action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions Separate chapters explore the devices tropes and motifs of enchantment magical clowns who alter the action through stop time interludes structural repetitions that suggest mysteriously converging even opaquely providential destinies locales that oppose magical

and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness Wonder and wondering in Shakespeare's and other comedies it emerges become the conditions for new possibilities Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy

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